

Theatre Photograph and Representation

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The still must tease with the promise of a story the viewer of it itches to be told.

Cindy Sherman, American Photographer¹

ABSTRACT

In this essay I am investigating how a theatre photograph represents the play and how to interpret a theatre image. It starts with some theoretical reflections on theatre photograph in general and after that I regard it in theoretical context to get tools for deeper understanding. I examine the Peircean concept of three main modes for understanding the signs conveyed by the photographs and which elements make up the language of photography. Finally I analyse one theatre photograph from the play *The Celebration* and make some concluding remarks.

Keywords: photograph; theatre; semiotics; representation; interpretation; performance

1. THEATRE PHOTOGRAPH

Theatre historian Barbara Hodgdon writes the following about theatre image: *"The theatrical still is the visible remains of what is no longer visible, a fragment that steals your theater, stills of it-and dis-stills from it. Considered as performance in pieces, the theater photograph undertakes a visual conversation with performance: the silent, impoverishes, partial, it seizes appearances, violently severs them from original context; inseparable from and traversed by the lived experience of the theater, it requires narrative, anecdote, to supplement it."*² A theatre photograph is a photo of the stage image, which is often based on the dramaturgy of the play script. They are usually taken at the dress rehearsals, where stage circumstances are similar to the actual performance, and there are usually spectators at the auditorium.³ The photographer moves on the stage and in the side-lines, observing. The subjects and points of view of the photograph are not generally agreed in advance with the director or the actors, but are based on the photographer's own estimations and views. He/she interprets and transmits the performance to the audience with his images, and he works in between the theatre and the spectator, but he is not the artistic producer when photographing, the performance is, i.e. the photographer has not himself chosen lights, costumes or set design. A theatre photography can be viewed and used, among other things, as documentation of the stage and theatre director's tool, portrait of the actor, as an independent work of art, advertisement (posters, leaflets), or the photographer's own comment.

Theatre photography is like a stage, where the photographer, the production and its components, the viewer and, finally, the user of the photograph, meet. It is also a stage where the signs and meanings are in an ongoing dialogue. The theatre photographer thus works in between the theatre and the spectator. With his camera and photographs, he incorporates, exposes and snatches representations of moments according to

his own intentions. A theatre photograph is a representation of another event, the performance, and thus it is subordinate to its logic.⁴ There are actors and actresses who are present, but they are absent in their illusory roles. To the actors themselves, the moment of the performance is the reality in which they exist.⁵ The theatre photographer is also one of the creators of the reality of the performance. Theatre photos are like double images: they are a representation of the situation, but also images of absence and presence at the same time. Theatre director Annette Arlander has stated that this 'double view' is an integral part of the theatre audience: the spectator sees the illusion created by the performance as well as its conditionality. In spite of this, the spectator agrees to play along.⁶ The theme of the double is also associated with studying theatre photographs. According to Thomas Postlewait, photograph of the performance is complex just because of its double character, which incorporates the points of view of the performance photographer and the viewer of the images.⁷ The whole photographic process is also as a double process of construction. The first part of the construction is the composition, selection and framing of the images. What follows in the second process is textual information; names of the actors, the director and the play.

The researcher or the viewer looks at the images from a retrospective perspective of past performance. Philosopher Paul Ricoeur has said that detecting absence, a lack of something, fills the void with meaning in which case the lack of significance would be the place of significance.⁸ A past performance is absent, so viewers do not have direct access to it. To bridge this gap, documents are needed in order to be able to reconstruct and identify the performance.

2. THE PREREQUISITES FOR UNDERSTANDING THE THEATRE PHOTOGRAPH

Adaptation means that something that is adapted is changed so that it can be presented in another form.⁹ Theatre photograph is a good example. In fact there is a chain of adaptations; from idea to a manuscript, from manuscript to a play, from play to a staging, from staging to a theatre photograph and so on. Linda Hutcheon ponders why would a film want to be seen as an adaptation?¹⁰ I want to add why would a theatre photograph? Hutcheon says that if we know the prior text, we always feel its presence shadowing the one we are experiencing directly.¹¹ So when a viewer is looking at a theatre image, at the same time s/he is thinking or seeing in his mind the performance which he has seen. He subconsciously understands that he watches an adaptation of the prior text, i.e. the performance.

But what if s/he has not seen the play? What then an image tells? Do the viewers and interpreters of theatre photographs automatically have prerequisites for identifying and

understanding the images? The starting point, the first prerequisite, of all interpretation is that the interpreter must have the ability to see something as something, *seeing as*.¹² The second prerequisite in the process is that the interpreter must be able to experience something as something previously encountered. William James used the term *the sense of sameness* to describe this kind of identifying.¹³ A viewer needs *memory* in order to experience difference as well as similarity.¹⁴ When studying theatre photographs researchers face an abundance of possible interpretations. While looking at the images, the researcher him/herself is a part of the historical process of interpretation. This is a challenge, because the object of interpretation is the theatre photograph, which is born as a result and on the basis of another person's, the theatre photographer's, previous experiences.

The starting point of hermeneutics is the Heideggerian view that all understanding is based on the interpreter's 'fore-structures of understanding'.¹⁵ As the interpretation develops this pre-understanding change and affects new interpretations, which in turn shape new forms of understanding and so on. It is possible to understand the interpreted phenomenon only in relation to the dialogue between its individual elements and the whole.¹⁶ The better the context is understood, the better the importance of its components is understood, and vice versa. Interpretation can be considered as a process in which meaning is not situated in a sign system, but in the consciousness of the person using the signs. The meanings are generated in social situations where the meaning of a particular sign may change. The meaning of the signs that are being interpreted is defined by the practices of a community and how those practices are understood. In other words, the "truth" is an interpretation of reality and, therefore, situation-bound as well as tradition-bound. According to this logic, a "realistic" photograph is a culture-bound convention. The researcher should acknowledge that as documents, theatre photographs, express the possible meanings in cultural and symbolic codes. These codes include gestures, bodies, clothing, space and the conventions shown in the images. All these combined affect what, how and why everything means. History is a part of the researcher's process, but the researcher's understanding is tied to the present day. In order to guarantee the reliability and objectivity of the interpretation, the meaning must be, if it is possible, returned to the dialogic interaction between the interpreter and the photographer.¹⁷ The meaning can also be returned to the cultural context in which interpretation takes place. In the study of theatre photography this could mean that a criterion for the interpretations is to be sought either in the interpreter or in the dialogue between the interpreter and the object that is being interpreted. In cases where the object of interpretation cannot be clearly explicated, e.g. single theatre photographs, which are not possible to interpret or linked to theatre's play, the researcher can turn to theatre photographers and their interviews as well as any other kind of action or method where the object of interpretation and its meanings are defined.

3. C. S. PEIRCE AND THREE MAIN MODES

The conception of sign commonly used in interpretation has been captured from the American philosopher Charles S. Peirce's (1839-1914) pragmatics methodology. Peirce understood that humans are surrounded by an infinite number of signs and offered many different principles for how to categorize them. He proposed that signs could be classified

according to the qualities, facts, laws and conventions associated with the objects.¹⁸

A Peircean sign consists of three triadic components: its object, representamen, and interpretant. Their triadic constitution is irreducible, they have no identity as an object, representamen, and interpretant independently on the whole sign they are part of. When a first thing is cognized as a representamen of some sign, it is recognized to refer to another second thing, the object of that sign. This act of recognition means the production of a third thing in the mind of a recognizer, the interpretant of the sign. This interpretant refers to that same object becoming accordingly another sign of the object.¹⁹ By examining the relationship between objects, interpretants, and representamens and, in particular, the way the referent determines the sign, Peirce also distinguished three main modes into which signs can be assigned: icon, index and symbol.

Icon

"An Icon is a sign which would possess the character which renders it significant, even though its object had no existence; such as a lead-pencil streak as representing a geometrical line", that is to say, an icon's significance is grounded in its own qualities, and not in any relationship to another that requires the latter to exist. Nor does its significance depend on a rule of interpretation, although rules aid in the use of icons by directing attention to relevant features.²⁰ As an icon, the representamen resembles or imitates its signified object in that it possesses some of its qualities. So, an icon is a sign that is related to the represented object on the basis of a certain similarity or some common feature, which may be a similarity of shape, color, etc. A photograph from the stage image meets the definition of an iconic sign.

Index

"An Index is a sign which refers to the Object that it denotes by virtue of being really affected by that Object" or "An index is a sign which would, at once, lose the character which makes it a sign if its object were removed".²¹ An index helps to articulate the connection between the representamen and its source. An index is a sign that has a physical relationship with the represented object; i.e., a physical co-presence of index and the represented object is required, and the connection between both is immediate. A performance or a play made of a manuscript is an indexical sign.

Symbol

"A Symbol is a sign which refers to the Object that it denotes by virtue of a law, usually an association of general ideas, which operates to cause the Symbol to be interpreted as referring to that Object; it is a sign of that object that is assigned to it by a rule of interpretation".²² The symbol (or symbolic) of sign is assigned arbitrarily or is accepted as societal convention. Therefore, the relationship between the representamen and what the sign stands for, its object or referent and the sense behind it, the interpretant, must be learned. A symbol is a sign that has an arbitrary relationship with the represented object. An interpretation of a theatre photograph can be understood as a symbol of a symbolic sign.

icon	<i>a photograph from the stage image</i>
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index	<i>a performance / a play made of a manuscript</i>
symbol	<i>an interpretation of a theatre photograph</i>

Figure 1. The Peircean triadic modes and theatre photography.

It has been argued whether photography functions as an indexical sign, because of its necessary physical contact with the objects that emit, reflect or transmit the light patterns that the photograph fixes, or as an iconic sign, because of its condition of being an analogical representation of the visual world.²³ While a photograph is also perceived as resembling that which it depicts, Peirce noted, as Hutcheon also, that a photograph is not only iconic but also indexical: "Photographs, especially instantaneous photographs, are very instructive, because we know that in certain respects they are exactly like the objects they represent. But this resemblance is due to the photographs having been produced under such circumstances that they were physically forced to correspond point by point to nature. In that aspect, then, they belong to the... class of signs... by physical connection the indexical class."²⁴ So in this sense, since the photographic image is an index of the effect of light on photographic emulsion, all unedited photographic images are indexical. Such images do "resemble" what they depict. When digital imaging techniques are increasingly eroding the indexicality of photographic images, it is arguable that it is the indexicality still routinely attributed to the medium which is primarily responsible for interpreters treating them as reality. Peirce observed that "a photograph... owing to its optical connection with its object, is evidence that that appearance corresponds to a reality".²⁵

4. THE REPRESENTATION OF THE PLAY IN THEATRE PHOTOGRAPH

As a visual sign, a theatre photograph generally represents an object, a scene or a stage image of the play. However, it accomplishes also that common semiotic task by representing various formal features of the image of the play and its content: its light, time, composition, movement, color, shapes and lines. And photography does this in very different ways. Photography can be considered as a visual language. As Hall says, languages work through representation. They are systems of representations because they all use some element to stand for or represent what a photographer wants to say or communicate an idea or feeling.²⁶

Photos capture a moment and that instance that is frozen in time can communicate a story. Different elements make up the language of a theatre photograph and each element contributes in telling a story. The camera is a device that enhances the act of visualizing and framing, and creates visual discourse, allowing the actors to acquire different plastic and "aesthetic" dimensions. Photographer with the camera can use focalization, as well as close-up and fragmented views in theatrical space and time to create an appealing image.²⁷ One part of the signs and semiotics of the image come from the technical choices the photographer makes. The camera is never neutral, and the photographer faces countless decisions to make. Choices of the camera itself, film, exposure and lens all participate in the ways of conveying the photographic message. These aspects affect the way person see and not only purely on the visual surface but also in the deeper meaning as well. Technical issues manage to intervene into the denotations and connotations of a photograph, adjusting the ways of

understanding and experiencing. The photographer explores these issues, opens the discussion of photography and the representation. However, the reading of an image, if photography is considered as a visual language, relies largely on the reader himself and the contextual relations, meaning that no single summary can be drawn from this piece.²⁸

Here are some elements that make up the language of photography. Each of these elements contributes in telling a story, even if the viewer of a single theatre photograph has not seen the play or do not know otherwise to what particular image is associated.

Light

Visual world is made of light. One of the factors that can make or break a photo is the lighting. In theatre photographing, the photographer does not change the lighting situations on the stage. With dark or bright light, the photographer is able to depict the mood and evoke feeling in the photo. The viewer of an image relays on the photo in order to relay the message of that captured moment.

Time

Timing is another element that influences to photograph. Theatre photographers want to take photos from the play at the right time and to depict decisive moments.²⁹ Photographic opportunities in the theatre happen in the blink of an eye and catching that moment can effectively portray the message of a memory seized in time. Photography has remarkable ability to capture and reproduce moments in time.

Composition

Proportion is something that a photographer takes into consideration when composing shots. S/He must ponder a few important questions, for example how sparse or close the actors are on the stage, are there empty spaces between them, is the photo well-balanced, and is the image's composition symmetrical or not. The photographer must solve these questions quickly. The "aesthetic" quality of a photograph is dependent on proportion since the photographer can control where he wants his subjects to be placed on a frame.

By emphasizing subject when framing, the photographer can catch the attention of the viewers and make them see the focus of the photo and the story that he want to tell. The photographer can change from blur (e.g. motion blur) to sharp or use soft tones. Especially this is possible when using digital cameras. The theatre photographer's view point also effects to the final image. The result is different when shooting at the eye level and close or from high vantage point in the auditorium.

Movement

Photography has to resort to certain basic devices or conventions to represent movement. In this sense, certain elementary codes are necessary to interpret the representation of movement in the photographic image. There are various ways of representing movement by photographic techniques. One of them is an effect of blurring or sweeping. There exist various differences between most of the ways of representing movement in photography. Some of these ways showing movement and represent it is by the same token are used in paintings and sculpture.

Color

Color is the representation of the spectral distribution of light. In this sense, photography represents color by sharing physical properties with the objects.³⁰ This is an indexical aspect of

photography, according to the definition of index as mentioned above.

Colors in a photograph add another element to the shot. When using colors, the photographer can tell again different stories.³¹ Bright and bold colors grab the viewers' attention and can make a photo more interesting or warm and soft colors make different contrast to the image. Or using only black and white colours gives to the image totally dissimilar mood and "documentary" or more "realistic" tone.

Shapes

A photograph is a two-dimensional piece of paper or display adequately represents three-dimensional objects. Peoples have binocular stereoscopic vision, while photography is equivalent to the point of view of a single eye. One alteration that photography normally produces is the change of size. The images of the objects in the photo may be smaller or bigger than the images of direct vision. In long-shoot pictures they are usually smaller, with the use of macro lenses it is the opposite way.³² Shapes suggest size and weight, and the way they interact with the space and the other objects in the image tells the viewer something about the object's proportion, how it compares to other objects and how important or dominant it is.

Lines, texture, and other photography methods

A powerful method of improving the composition of photos is the use of lines, tone, volume or other photography methods. Properly used they can significantly increase the impact of theatre images. Lines serve to affect photographic composition in two ways; they serve to create a mood and they lead the eye through the photograph. When dealing with lines, the subject can be broken into the following types: horizontal, vertical, diagonal, jagged, and irregular.³³ Photographs that use texture technique create impact by showing different textures. When used correctly, the effect of the texture of the elements gives to a viewer of a theatre photograph more information about pronounced colors, scenery, or costumes.

From what has been said, it seems that theatre photography is as a complex kind of visual message. There are various processes that can severely modify an image, for example: enlarging and highlighting often play an important part in the way the readers interpret of it. The photographic process of composition, including the use of lighting, varied apertures, filters, different lenses and editing, for example, darkening will be analysed. These processes change the meaning of photographs.³⁴ It is a message that cannot be classified into a specific kind of sign. Different photographs may work as different types of signs and different aspects of the same photograph may function as different types of signs. One of the visual elements that a photograph represents with greater realistic appearance than any other representational device is the spatial distribution of light that the objects produce.³⁵ These kind of visual signs, as mentioned above, are the ones that give "realism" to a theatre photograph and, of course, generally to the photography.

5. HOW TO INTERPRET A THEATRE PHOTOGRAPH?

Finnish theatre photographer Jalo Porkkala's intention is based on taking photographs of the play's plot and dramaturgy in terms of important moments. Porkkala has stated how he tried to pick up 'decisive moments' supporting the play's content from the movements of the actors, their expressions and gestures.³⁶ Porkkala's aim has always been to photograph in action because stopped and individually constructed

situations, 'falsification', can be easily detected. The energy and rhythm of the actor's work and the continuum of the photographer's instinctive actions should not be broken.³⁷ A theatre photograph is fidelity copy of a stage image which is based on a view of the scenographer and his/hers vision of the manuscript.³⁸ In this case, the theatre photographs may interpret the events of the play, as well as to take the narrative of the story forward. I analyzed one image which is from the play *The Celebration*. In addition, I reflected it to the scenario and the storyline.



Figure 2. Vesa Haltsonen as Christian, Matti Mäntylä as Helge, Titta Antti-Poika as Else. *The Celebration (Festen)*, Olli-Matti Oinonen (dir.), Pori Theatre 2003. Photo: Jalo Porkkala.

I started my analysis by watching the photo. I used the photographic elements (light, time, composition, movement, color, shapes, lines, and texture) to help reading and understanding the image. I am aware of that I have the ability to see something as something and I am able to experience something as something previously encountered. Also I have memories about experience and how to experience differences as well as similarities. In summary it can be said that I have fore-structures of understanding and I understand the dialog between image's individual elements and the whole.

In the image there are two men and a woman. A man on the left side is smaller and younger than a man on the right side. These men are sitting and the older one is drinking and maybe talking something to the younger one. His mouth is slightly open. A woman is probably standing behind the man on the right side. Men are in the forefront of the image. The light hits them directly, as well as to woman's face. Background of the image is somehow ambiguous and dark. On the left side space is divided in three parts or areas: black, burgundy, and black again. Beneath on the right side there are some other figures sitting and drinking. Behind them the background is similarly divided in three areas as on the left. Between the woman and a small group of people are vertical and horizontal lines that make a very sparse grid. Right side of the woman's head is a blue lamp (chandelier?) with white dots. Both men sit still with their legs splayed in a chair with gray seat. Especially the chair on the left its leading edge gleams in plentiful light. Both men are partially turned towards each other. Enty of the left side is wide, dark and heavy instead of the right side which consists of many elements. Older one's white suit jacket catches the eye and takes up most of the area of the image.

icon	<i>two men and a woman are reminiscent of real characters</i>
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index	<i>a direct physical connection to a real situation; gestures and facial expressions</i>
symbol	<i>clothing: social status, gender set design: social status, space</i>

Figure 3. Theatre photograph and examples of the triadic modes.

Next, I read at the same time the scenario and the storyline to get deeper interpretation.

Take of the scenario, page 11-14.

1st act, 5th scene. Helge and Christian's conversation time³⁹

Christian's mother Else comes in. She put herself into shape, and she will soon be ready to begin the festivities. Helge comes in with a brandy bottle and two cognac glasses. He takes two chairs from the table.

Christian

Happy birthday, Dad.

Helge

Thank you.

Christian

You are expected.

Helge

Sit down. I have important things to tell you. Sit down now!

Sit on the seat.

(Christian sits down.)

Would you like a cognac?

Christian

No thank you.

Else

Everything is ready. Just the two of you are expected.

Christian

We stay right here. Right, Dad? We will discuss lightly this and that. Allow guests to wait!

Helge

Really. I care a shit about them! I will now talk with my first-born son. How's it going?

Else rotated his head, she is suspicious and feels herself uneasy.

Storyline of the play The Celebration

Respected family patriarch and businessman Helge is celebrating his 60th birthday at the family-run hotel. Gathered together amongst many family and friends are his wife Else, Christian, his eldest son, his daughter Helene, and Michael, his younger son. Christian's twin sister, Linda, has recently committed suicide at the hotel. The youngest son is trying to live up to the father's expectations. He is running a grill-bar in a dirty part of Copenhagen. The oldest son runs a restaurant in France, while the sister is an anthropologist. Helge asks Christian to say a few words about Linda's suicide, because he is afraid he will break into tears if he does it himself. Christian agrees without argument. Actually he has already written two speeches: a yellow one and a green one. By the table, he asks the father to pick a speech. The father chooses green. The

oldest son announces that this is the Speech of Truth. Everybody laughs, except for the father who gets a nervous look on his face. For he knows, the oldest son is about to reveal the secret of why the oldest sister killed herself. Christian accuses his father Helge of sexually abusing him and his late sister Linda. Linda's suicide note states that she decided to kill herself after feeling overwhelmed by dreams in which her father was molesting her again. In a fit of anger, Helge admits to the abuse in front of all the guests by saying that it was all Christian was good for. He then leaves the dining room with the guests stunned. The drunken Michael has called Helge outside and then beat his father, promising him that he will never see his grandchildren again.

Next morning shows the family, excluding Else and Helge, and guests eating breakfast nonchalantly. Then Helge comes in and speaks to the group admitting his wrongdoing and declaring his love for his children. Michael coolly dismisses their father from the table, stating that he should now leave so that they can have breakfast.

Then, I went back to the image and continued the interpretation.

Father and his son's conversation is, on the one hand, chatty, but on the other hand stolid. The speech of Helge doesn't relax the atmosphere, and Christian seems to be on the alert to his father. He listens to him leaning towards this and his hands are tightly clasped. The same 'on one's toes' feeling stresses mother Else's facial expression and hers created look to her husband. Situation highlights the power arrangement between the father and eldest son, as well as their relationship. Else's rigid face in the background of Helge's relaxed essence underlines the atmosphere into tension. The lighting is concentrated in the foreground, and in the background there is a prestige chandelier, like a visual symbol of wellness, and guests.

Christian is a listener, so is his mother Else. Helge controls the image. He is the leading speaker. Helge's being is active, dynamic and somehow 'open' versus to Christian, who is undemonstrative and in some way defiant. Vigorously standing Else is quiet and passive. These three persons construct to whole image.

Christian wears an ordinary grey suit and a plaid fleecy, blue and white shirt. The fabric of the suit is warm, every day like and comfortable, but a little bit rough and modest. He has no tie. His face is shaved, and his hair is in natural look. There are no rings in his fingers. He is slim and restrained. Christian's whole colourless being is a protest to the celebration. Comparing to this Helge is in his best. He is wearing festive shiny white coat which is open and black trousers and shirt. He has a dotted bow tie and showy black pocket handkerchief. As Christian he has also shaved his face and his hair is combed backwards with grease. Helge's slightly overweight being is relaxed and confident. He has in his right hand a glass and the other hand is on his left tight. This hand guides viewer's gaze to man's genital area. Helge's being tells to the viewer about prosperity and abundance.

Else is looking down to his husband, her face just above Helge's left shoulder. She is strict and orderly. The upper part of her black evening gown extends to the chin. The fabric of the dress is partly opaque and partly revealing. In the neckline it seems to be feathers. Her facial look is uncertain. She has a make-up and a festively hairstyle. Else's appearance in relation to Helge reminded of a painting of Finnish artist Eero Järnefelt. As baron J. Ph. Palmén's wife in the painting Else's role is to be on the back and to support her husband when he needs it. Else's being is somehow old-fashioned and slightly joyless. However, when she is supporting her husband, she leaves her

son Christian alone. In the image on the left side are Christian and the modest life represented by him. On the right side are Helge, Else, celebrating friends and power.

6. CONCLUSIONS

To get deeper understanding, a theatre photo needs its source to be as a theatre photograph. It is an adaption of the play, but also it is an autonomous work which has its own aural. There is no right interpretation of the images and all viewers of the photos have their own, personal way to do it. The viewer is able "to read", to interpret the theatre photograph without the experience of seeing the play, but the viewer's earlier experiences and memories contribute to the interpreting the image.

In a photograph, viewer may be able to see how visibility becomes visible and while looking at pictures, s/he may become aware of the conditions for possibility of visibility. However, visibility does not simply mean that s/he is able to perceive something that is either absent or present. Objects, perception, images and imagination are involved in visibility, but visibility is not reduced to reproductive representation. There is also imaginary representation, where the structure of desire as well as various unreal objects, melancholy or shadows enter the picture. A theatre photograph is dumb and still. The viewer can observe what hasn't been displayed in it, but which can be guessed at. So the viewer must have the ability to see something as something and must be able to experience (identify) it. The clues or possibilities can be found inside the pictures. A photograph has a reference-like relation to outer appearance, which as such reveals very little about what is inside or about the density of beings. On the other hand,

this is the reason why a photograph can create its own 'reality' and broaden humans' understanding of the world in general.

The photograph has a liminal status, and that is especially true of the theatrical photograph, with the usual rules and practices have been released. The performance disappears from time and space, but theatre photos are evidence of what had happened on stage. They are visible remains of what is no longer present. Despite ever increasing capabilities of manipulation, photography and technologies of image capture generally offer a record, a (unstable) proof that "that something was there". Theatre photographers do not consider the set-up or artificially constructed photo as genuine theatre photographs because they lack the photographer's own vision. The staged image is only a snapshot, in which the awareness of being photographed affects the self-control of the people who are posing. According the photographers such images are misleading as to the visual truth of performance; it does not have any correlation with the visibility of performance. In an authentic theatre photograph an actor brings into the image his own personality, intensity as well as a connection to the other actors, spectators, and the whole space. The photographer must have instinctive insight into the situation of the drama. Thus, the photographer will be able to take pictures that portray the power of presence in the performance. The photographer can capture fleeting moments of the performance and the actors' work and then the viewer could deduce this information from a single photograph. The photographer has the power and the opportunity to recreate the performance so that it has its own story to tell.

7. REFERENCES

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³ See <http://www.americantheatre.org/2015/10/06/how-to-make-theatre-productions-live-forever/> 17.1.2016. Risto Autio. *Ennen ensi-iltaa. Tekijöitä teatterituotannossa*. Helsinki: Teatterin tiedotuskeskus TINFO, 2000, 49.

⁴ Representation is the production of the meaning of the concepts in our minds through language. It is the link between concepts and language which enables us to refer to either the 'real' world of objects, people or events, or indeed to imaginary worlds of fictional objects, people and events. Stuart Hall (ed.). *Representation. Cultural Representations and Signifying Practices*. SAGE: The Open University, 2007, 17.

⁵I liken actors as people on hypnosis. Actors' conscious of role is like "another scene". He/she in a role is a scene on which things are represented, but it is possible that he/she does not pose to the audience?

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¹²Henry Bacon, "Tulkitsemisen taito: Paul Ricoeurin kaksi hermeneutiikkaa" in *Mediatutkimuksen vaeltava teoria*, ed. Tuomo Mörrä, Inka Salovaara-Moring and Sanna Valtonen. Gaudeamus, Helsinki 2004, 326. The philosopher Marcus B. Hester's notion. Hester depicts the two aspects of a metaphor: imagery as well as seeng as. Ricoeur has used the notion of *seeing as* in his book *La métaphore vive*, 1978.

¹³Seppo Sajama, "Identiteetin ajallisuus" (Temporality of identity) in *Aika*, ed. Sami Pihlström, Arto Siitonen and Risto Vilkkö. Gaudeamus, Helsinki 2000, 75. In his article "Identiteetin ajallisuus", Sajama has translated the notion of the sence of sameness into Finnish as *samuuden tunne*.

¹⁴ Hutcheon 2006, 12.

¹⁵Lauri Rauhala, *Hermeneuttisen tieteenfilosofian analyyssejä ja sovelluksia*. (The sciense analyzes and applications of hermeneutic philosophy) Yliopistopaino, Helsinki 2005, 35. The extract has previously been published as

Eksistentiaalinen fenomenologia hermeneuttisen tieteenfilosofian menetelmänä, 1993. According to Rauhala, pre-understanding does not understand in a conscious mind, but rather it refers to the conditions of actual understanding and the shaping of the content of understanding in human disposition.

¹⁶Hanna Meretoja, "Itseymmärryksen kulttuuris-historiallinen välittyneisyys Gadamerin ja Ricoeurin hermeneutiikassa" in *Kohtaamisia ajassa. Kulttuurihistoria ja tulkinnan teoria*, ed. Sakari Ollitervo, Jussi Parikka and Timo Väntsi. Cultural History - Kulttuurihistoria 3, Turku 2003, 58.

¹⁷Rauhala, op.cit., 35. See also Hans-Georg Gadamer, *Hermeneutiikka. Ymmärtäminen tieteissä ja filosofiassa*. Selected and trans. Ismo Nikander. Vastapaino, Tampere 2004. (Original articles include in *Gesammelte Werke*, parts 2 and 4, 1986 and 1987)

¹⁸ See <https://www.marxists.org/reference/subject/philosophy/works/us/peirce2.htm>, 24.1.2016

¹⁹ T.L Short. *Peirce's Theory of Signs*. Cambridge: University Press 2007, 164.

²⁰ Ibid., 235.

²¹ T.L Short. *Peirce's Theory of Signs*. Cambridge: University Press 2007, 239.

²² Ibid., 240-241.

²³ José Luis Caivano. "The Representation of the Visual World in Photography" in *Conference on Colour in Graphics, Imaging, and Vision, CGIV 2008 Final Program and Proceedings*. Society for Imaging Science and Technology, 2008, 189. Available online:

http://www.imaging.org/site/PDFS/Reporter/Articles/Rep23_4_CGIV2008_CAIVANO.pdf 24.6.2016

²⁴ See

<http://www.iupui.edu/%7Epeirce/web/ep/ep2/ep2book/ch02/ep2ch2.htm> 24.1.2016. See also Linda Hutcheon, *Beginning to Theorize Adaptation. A Theory of Adaptation*. Routledge: New York, 2006, 43.

²⁵ See

<http://www.iupui.edu/%7Epeirce/web/ep/ep2/ep2book/ch02/ep2ch2.htm> 24.1.2016.

²⁶ Stuart Hall (ed.). *Representations. Cultural Representations and Signifying Practices*. SAGE: The Open University, 2007, 4.

²⁷ Susanna Virkki. "Finnish Theatre Photography and Influence of Technology" in *Theatre and Technology*. Nordic Theatre Studies, Volume 26 number 2. Föreningen Nordiska Teaterforskare, 2014.

²⁸ See <http://fanniuousitalo.com/photograph-representation> 24.6.2016

²⁹ Susanna Virkki. "Finnish Theatre Photography and Influence of Technology" in *Theatre and Technology*. Nordic Theatre Studies, Volume 26 number 2. Föreningen Nordiska Teaterforskare, 2014, 69.

³⁰ José Luis Caivano. "The Representation of the Visual World in Photography" in *Conference on Colour in*

Graphics, Imaging, and Vision, CGIV 2008 Final Program and Proceedings. Society for Imaging Science and Technology, 2008, 189-190. Available online: http://www.imaging.org/site/PDFS/Reporter/Articles/Rep23_4_CGIV2008_CAIVANO.pdf 24.6.2016

³¹ Ibid., 64.

³² Theatre photographer Kari Hakli has told in his interview that in the 1970s the play was to be photographed as the spectator saw it from their seat. Theatre photographs presented large stage views and mass scenes, with less focus on the individual. Kari Hakli, interview 24 January 2014. Instead of this, theatre photographer Petri Nuutinen notes that he prefers reportage-like close-up photography, when he tries to get close to the actors, 'in their skin'. Photographing actors' close-up, in front of the camera reveals facial expressions and emotions that the theater audience may not see during the theatrical performance, due to the distance between the actor and the spectator. Petri Nuutinen, interview 23 January 2014.

³³ See <http://www.picturecorrect.com/tips/how-to-use-lines-in-photography-compositions/> 26.1.2016

³⁴ Deseni Soobben. *Photographic Representation of Women in the Media. A Case Study of the Post* in Online Journal of Communication and Media Technologies Special Issue. January 2013, 38.

Available online: http://ojcmt.net/special/jan_2013/3.pdf 24.6.2016

³⁵ José Luis Caivano. "The Representation of the Visual World in Photography" in *Conference on Colour in Graphics, Imaging, and Vision, CGIV 2008 Final Program and Proceedings*. Society for Imaging Science and Technology, 2008, 189-190. Available online:

http://www.imaging.org/site/PDFS/Reporter/Articles/Rep23_4_CGIV2008_CAIVANO.pdf 24.6.2016

³⁶ Jalo Porkkala, e-mail 29 January 2014.

³⁷ Jalo Porkkala, e-mail 29 January 2014.

³⁸ A scenographer works with the theatre director and other designers (costumes, lightning, props, sound, projections, choreography) and members to establish an overall visual concept for the production.

³⁹ Vinterberg, Thomas - Rukov, Morgens. *Festen. The Celebration*. Text adapted into a play by Bo Hr. Hansen. Finnish translation by Aleksi Milonoff. Helsinki: Näytelmäkulma - Nordic Drama Corner, 3.2.2002.